2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

173 582 must not be confounded with the town of Dibra, and of which I have no information. Both these two bairaks can marry the former three.

173 166 I was told by members of the groups that the Mirdite-Shala-Shoshi came from the Pestriku mountains, near Djakova, when the Turks were first pressing westward. Before this emigration they had formed part of the Ipek group of tribes and were all Christian. (There is some reason to believe that at one time the Mirdites were Orthodox.) They further stated that when the Turks took Scutari and were harrying the land they fled back for a time to their old Pestriku mountains, and only returned to their present position some 259 years ago. The name "Mirdite" is of late occurrence—about the middle of the seventeenth century. It is possible that before their second shifting they were known only as Dukagini. Of Lek Dukagin they are extremely proud, and state that the Bijelopavlitchi (sons of White Paul) in Montenegro are de- 292 scended from his nephew, Pal i bardhe (Paul the White). They declared 765 Skender Beg to have been related to him, and for this reason the Mirdite women wear the black giurdan in mourning for him, worn otherwise only by men.

614 582 These three bairaks, Orosho, Spachi, and Kusneni, marry principally with Kthela and Luria.

KTHELA

701 614 In war Kthela marches with Mirdita. These two had the right to lead the tribes to all wars in the South. Hoti led to all wars in the North.

619 Kthela consists of three bairaks: Kthela, all Catholic; Selati and Perlati, mixed Catholic and Moslem.

4. The Wholly Moslem Tribes

619 779 186 These lie for the most part east of the Christian groups, on the more fertile and lower-lying lands. They were reluctant to admit foreigners and averse to being questioned. Since I visited them they have been largely exterminated by the Serbs and Montenegrins, and how much is left of their former strength and number is unknown.

DIBRA GROUP

619 614 779 582 1. *Luria.*—Was the head of the group and consisted of one bairak of some two hundred houses, in twenty of which there were some Catholics. In 1908 Mohammedanism was making rapid progress. When Christian, which it was till recently, it married as a rule with

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

585 The presents were tied up in two gaily coloured handkerchiefs. We went into the yard. The ladies joined hands and so did the men, and [533] stood in opposite rows singing alternate verses. The men asked if the bride was ready, and the ladies sang she was a lump of sugar. The youth who was acting as gift-carrier was then sprinkled with holy water by the mistress of the house, and went on his errand. All was over for that day. On Monday, at 9 a.m., we were called to the bridegroom's house. [534] A large party of male relatives and friends was gathered there, with a violin, tambouritza, and concertina. The bridegroom and his two witnesses sat in the yard on chairs. I went to the women's room. The [262 301] display was gorgeous. On full-dress occasions the Scutarene Catholic ladies' dress touches the sublime. The exquisite fineness of the embroidered white silk veils, the skill with which they were draped; the coral and gold stitched "salman" which gleamed through the veil and stood in a peak over the forehead; the long tassels of seed-pearls or filigree gold that hung from the ears; the lavish display on neck and breast of great gold coins, and the great scarlet cloaks made up a scene of real magnificence. Each lady sat, a vast heap, on the floor, her huge purple-black "branaveks" (bloomers) billowing round her and the skirts of her scarlet stiffly embroidered "djuba" spreading like a peacock's tail behind her, with all the solemn dignity of an Eastern [263] idol. Coffee and piles of sweets circulated. An empty chair in the corner awaited the bride. Then an ox-cart creaked down the lane. The oxen were decked with marigolds. They brought the bride's coffer. We went to meet it. The women joined hands and sang a song of greeting, while with difficulty ten men carried the huge painted chest into the women's room. It contained all the bride's clothing; all her husband's underclothing (she has to make him at least two dozen of everything); and all the house-linen (likewise her work). Two of the bridegroom's female relatives now went in a gaily decorated carriage to fetch the bride. The horses' heads were beflagged with the coloured handker- [261] chiefs which play a large part in the life of the people. The ladies took with them a parasol for the bride and the scarlet cloak ("japangi"), which is the gift always of the bridegroom to the bride, and is worn by married women only. The bride was to be conveyed to the cathedral.

The bridegroom then entered the women's room to say farewell. [777] He wept real tears and was dragged away weeping and resisting, the ladies sprinkling him with holy water as he left. After a long wait, punctuated with coffee, sweets, and rakia, a cry arose: "They are coming!" In the carriage were the two female bride-leaders, neither of whom may be the mother. A sister, aunt, or sister-in-law may take [777 843] the duty. Between them sat the bride motionless, rigid, and closely veiled; and opposite sat a little boy whose presence is necessary to

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

292

PLATE XI.—MOSLEM ALBANIAN WOMAN, DULCIGNO (1907)

[Facing p. 297]

3: Redlich S-3 (no date) 1936 EG1 Albania EG1

CHILDREN'S FESTIVAL IN TIRANA

(facing p.70)

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

the forgiveness" of the departed, and sing funeral songs in his honour.

When, as often happens, a man dies at a distance from his home, on the arrival of the tidings of his death, the funeral ceremonies are, with the exception of the actual interment, performed as above described. The women lament, friends hasten to comfort them, and the procession goes to church, the place of the bier being occupied by a youth, who carries the dish of *Kólyva*, on which is placed a cake for the priest.

Only slight changes are generally made in their dress by the Albanian women on the death of a relative. The chief mourners cut their hair short, turn their coats inside out, so that the fur lining alone is seen, and lay aside all ornaments. The nieces of the deceased allow their hair to hang loose for some months, or cut off a lock, and wear on their heads a black kerchief. A similar head-dress is assumed by the widow, who, if she has arrived at middle age, wears it for the rest of her life. If, however, she is still young, and intends to return to her father's house with the expectation of finding another husband, she wears at the same time her bridal apparel, and does not manifest such an exaggerated degree of grief.

Sometimes, as illustrated in the history of Shainitza[1] and in folk-tale,[2] the grief of the women finds expression in giving to their dwelling the most dismal and funereal appearance, by painting black either the whole of the outside of the house, or the shutters only, and covering up or removing from their usual places the mirrors and other ornaments.

[1] See p. 225. [2] P. 315.

POSTSCRIPT

771 of the cross, and hears in his forests the voices
184 of the ora. This vague religion is unconscious.
The Albanian himself does not recognize it, but
it is the resisting subsoil which has prevented
[582] acknowledged religions from taking deep root.
Families of all religions freely intermarry;
[292] Mohammedan women are unveiled, or Catholic
women veiled, according to the fashion of their
town; in the mountains neither are veiled. In
Guri-Bardhe, a village of the Mati known as
being fanatically Mohammedan, the women were
quite willing to pose for photographs, and Limoni,
the chief, was defying the local *hodji* by demand-
ing a modern school; the *hodji* taught the chil-
dren nothing worth while, he said. In the spring
[798] religious festivals—the two Easters and the fast
of Ramazan—all Albanians in Tirana took part,
and Mohammedan fezzes were thick in the mid-
night processions carrying Easter candles.

[186] There has never been friction along the fron-
tiers of the three religions. All Albanians united
to resist the Romanizing and Germanizing influ-
ence of Catholicism, the attempt of Shiek ul
Islam to cripple the Albanian language by a
Turkish alphabet (a revolution was fought, and
won, for the Latin alphabet in 1910), and the
Hellenizing propaganda of certain Orthodox
Churchmen.

184 But there is a real division in Albania. It lies
578 between the Toshks, or southerners, and the
Ghegs, who are the mountaineers. Men who
have held their mountain fastnesses and main-

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania L61

Ghouls in the Cemetery

533 a character and charm impossible to describe. Many Western listeners would doubtless class it vaguely as "Oriental", and dismiss it as of no further significance, but there is a great deal more in it than such people may think.

The gipsy girls, as soon as they saw me, smiled broadly, and on the conclusion of the item in which they were engaged came across to my table for bakshish. One of them I sketched, to the intense amusement of the others. Then they returned to their places on the bench and the music [535] began again. Presently one rose and began to dance—a slow, swaying dance with body movements but with little [292] foot work. She was soon joined by another. Both were wearing the short bodices and vast trousers I have already described. From a Mohammedan cemetery which adjoined the park a party of Moslem women in ghoul-like black draperies and veils watched the proceedings. I wondered what their thoughts were. Did they envy the gipsies? Or 000 did they find compensation for the dullness of their own lives in a sense of virtue and moral superiority?

The cemetery was entirely overgrown with bracken, and only the occasional appearance above the greenery of a tombstone higher than its fellows indicated what the place really was. I thought of certain cemeteries of England and Western Europe with their serried rows of staring white headstones, their glass-covered imitation flowers, their monuments—so ugly and so pretentious—and I wished that they too, could be overgrown with bracken.

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1
Historical Yugoslavia EF2
Balkan Peoples E13

Some Balkan Taboos. Iron. Hair

B
262
175
171
562

Both the name and the food taboos being even to-day so common in the Balkans, it is strange to find Herodotus, so many centuries ago, mentioning both as peculiar customs of the Ionians and explaining them thus: "Even those who esteemed themselves the most noble of the Ionians on first settling in the country brought no wives, but married a number of Carian women whose husbands they put to death. In consequence of this violence the women made a compact which they delivered to their daughters never to sit at meals with their husbands nor to call them by their appropriate names" (Bk. I, c. xlvi). He, however, expressly states that these Ionians were of very mixed origin, saying that: "Molossians, Pelasgians of Arcadia, and Dorians of Epidaurus were mingled with them." These are some of the oldest known Balkan tribes. The Molossians especially were in South Albania. The food and name taboos were thus possibly brought from the Balkans to Asia by the men. Judging by the present Balkan peoples, it is far more likely that the customs should have been enforced by them on their captured wives than that Herodotus's explanation should be correct.

4. Taboo on Showing the Face

A
H
784
562

The amount of veiling done by the women varies very considerably among the Balkan peoples, I know. The most closely veiled and hooded of all were the Moslem Slavs of Mostar and Serajevo. The Moslem Slav, whether called Serb or Croat, is a very strict Mohammedan.

A
794
562
292
171

This may be because the Bosnians and Herzegovinians—the Bosnians more especially—adopted Islam in many cases as early as the fifteenth century, whereas the Albanians, upon whom it sits far more lightly, and a very large number of whom belong to the heretical Bektashi sect, became Mohammedan mainly in the seventeenth and eighteenth centuries, and some in the nineteenth. The women of the Moslem Albanian mountain tribes are never veiled, and will come to market and bargain freely with any man, their faces more exposed than those of many Christians.

A
292
171

In the towns which were under the rule of Turkish officials whose womenfolk possibly set the fashions, the Albanian Moslem women were all more or less closely veiled. In Dulcigno they almost exceeded the hooding of Mostar, and have preserved the custom under the rule of the Montenegrin, which was forced upon them by the pious efforts of Mr. Gladstone.

The veiling of women was, however, not unknown in Ancient Greece, and the veiling or partial veiling of both men and women was practised in various primitive and non-Moslem lands. The usual explanation of

2: Durham B-5 (ca. 1910) 1928 EG1 Albania EG1
Yugoslavia EF1
Montenegrins EF5

male jealousy is quite insufficient; for, in fact, the veiled Moslem woman can "carry on" incognito with far more ease than can her unveiled and recognizable Christian sister. Nor, at any rate, in the lands we are considering, is the Christian husband a whit less jealous than the Moslem. All Christian Scutari was once in a hubbub over the scandalous and shocking conduct of the Austrian doctor and Italian Consul-General. These two gentlemen had publicly exchanged wives on the Consular lawn-tennis court, and these shameless women had each played against her own husband.

I was seriously consulted and failed to convince the disgusted Scutarenes that the proceeding was harmless. How could you tell where it would end?

When I first went to Scutari, in 1901, all the Catholic married women wore a long lace veil pinned across the lower part of the face and draped over the head. Unmarried Catholic girls still, I believe, shroud their heads entirely in a thick cotton wrapper, leaving only a peep-hole.

Most of the Orthodox peasants of Macedonia, both Bulgar and Greek, wore a large handkerchief folded into a triangle over their heads and arranged the two long corners across the mouth and tucked them in securely on either side. The mouth was very often thus covered, too, by Montenegrin maidens; and by Christian women in Bosnia.

Sir James George Frazer states, giving many examples, that the covering of the mouth is connected with the belief that the soul may escape by it or evil spirits enter by it, and that complete veiling is probably a protection also from the Evil Eye.

That the mouth is the important spot is shown by the Moslem girls of Bosnia, who, when caught unveiled at a well, or on the hill-side with their flocks, will sometimes seize a handkerchief hastily between their teeth and then seem to think themselves sufficiently protected.

Now evil eyes and bad spirits swarm in the Balkans; and the soul always escapes by the nose or mouth. "My soul was in my nose all the time!" cries the Montenegrin when telling of an escape from danger.

"That brought your soul into your nose!" said the horse-boy when my horse nearly came down with me. The tying of a handkerchief over the holes through which it might escape is a very reasonable precaution.

Women who do not protect themselves with a veil, deck themselves and their children with a mass of beads and dingle-dangles. These things are to act as it were as lightning-conductors to attract the glance of the Evil Eye and save their persons from it. The veiled and hooded woman wears no ornament outside her outdoor garment.

The bride, both Catholic and Moslem, is veiled from head to foot.

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1
Balkan Peoples E13

B belief described in the section on Balkan Remedies that life depends
R1 on a worm that lives in the ear. The ear in this case would be a great
513 danger-spot.

A A very large proportion of the Albanian mountain men, especially
●292 in the Maltsia e Madhe, completely shroud the head in a long strip of cotton and wear it even in the hottest weather. That it is not needed as protection from the sun is shown by the townsmen wearing only a small fez.

B Blunt, in his *Voyage into the Levant* (1650), gives a quaint tale
171 about the origin of head-wrapping: "At last we came to an high and
174 large mountain of a daye's journey over. The Jew held it to be Ther-
777 mopylæ. . . . Herewith he told me that the Easterne custome of wearing Turbantes came from thence and that how once the Barbarous people having the Grecian Army at a great advantage there was no other remedy but that some few should make good that narrow passage. . . . There were some brave Spirits who undertooke it, and knowing they went to an inevitable death they took care of nothing but sepulture, which of old was much regarded; wherefore each carreyed his winding sheet wrapped around his head and then with the loss of their own lives saved their fellowes: whereupon for an honourable memorial of that exploit the Levantines used to wrap white Linnen about their heads and the fashion so derived upon the Turke." Thus in 1650 there was a tradition of pre-Turkish head-wraps.

Head-wraps are commonly worn by many men of the East and of the Mediterranean coast of Africa. Some—the Tuaregs—cover the whole face. It is not unlikely that in the past head-wraps and veils were to protect the ear as well as the mouth and nose. That the ear is a danger-spot is shown by the numerous earrings worn to protect it from the Evil Eye, and the dingle-dangles hanging over the ear from the cap.

5. Iron

B The Balkans within historic times have not been the centre of
176 production or invention. Neither the Slav, who destroyed the civiliza-
178 tion Rome had begun to implant, nor the Turk, who in turn conquered him, added anything of value to the world's store of resources. Both inherited a good deal from Byzantium, but originated nothing.

B But in prehistoric times Bosnia was one of the great centres of the
172 iron trade, and probably one of the very early ones. Iron ore in an easily smelted form, and great forests side by side, together with their own brains and energy, enabled these unknown people, some six or eight centuries before our era, to develop and spread the use of the

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1
Historical Yugoslavia EF2

H 538 554 302 And so they follow on, each matching his horse to his immense moustache. As Krsto used to say with a sigh, "One does not see such sights nowadays."

It is noteworthy that the warriors carved on the mediæval gravestones of Bosnia show no hair either on face or head. The work is very rude and shows no features either (Fig. 22).

H 764

A 302 In Albania, too, the moustache is very precious. My old friend Marko cherished a fine one. When he was young he declared he could easily tie its ends behind his head—the true test, he said, for a moustache.

A 776 554 In the fairy tales he used to tell, the villain was a "Chosé," a hairless man. They were always abominably wicked, he said.

The British Navy lost its prestige when clean-shaven officers appeared in Scutari in 1913.

A 302 293 554 When Marko was young and his moustache in its prime, he was kavass to the Turkish Embassy in Vienna, wore a gold-embroidered Albanian dress, and cut such a gallant figure that no less a person than one of the Rothschilds noticed him. The wealthy Jew asked the poor Albanian to quit Turkish service and be doorkeeper at the Rothschild palace. The salary offered was beyond Marko's wildest imagination. "I thought I should be a rich man," said he, "but the dog—yes, he was a dog—he told me his servants were clean-shaven and I must cut off my moustache. My moustache that I could tie behind my head! I said that not for all the gold of the Rothschilds would I cut it off." So Marko was never rich, and was never tired of telling of the insult.

So great is the respect for the moustache that the Catholic Church humours her Albanian flock, and bishops, abbots, and secular priests all wear the finest moustaches they can grow.

A [793] "If an Italian or Austrian comes here as a missionary," said a young Albanian Franciscan to me, roaring with laughter, "we shut him up till he's grown a decent moustache. It would be useless to send him to a mountain parish without one; they would hunt him out."

A 302 A great variety of head-shaves is found among both men and women of the Albanian mountains. The Catholic married women of Maltsia e Madhe shave the forehead and temples, and dye the hair black on marriage, and make their face look very large. A similar fashion is to be seen in many early Italian portraits of ladies. The Mirdite women and some of the allied groups wear a fringe over the forehead and do not dye the hair. The men of Maltsia e Madhe shave a great part of the head, and leave either one great lump on the top or two big side tufts; or they shave the back and leave the front. The temples are usually shaved, even by Scutarenes, who wear European dress.

A ● 292

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

291 (f) Turkish shoes.
177 (g) " Bunches of coloured handkerchiefs hanging from the pocket hole of the giubba or coat under the japangi " (M.E.D.).

[292] Married Catholic women for outdoor wear add a " japangi ", that is, a large scarlet cape with brilliant embroideries, having a flap down the back to be used instead of the square head-dress or the veil (Plate XII).

291 The men wear a shirt and folded girdle, often of striped silk, through which
531 weapons are thrust, short Turkish trousers (Plate VIf), a sleeveless jelek (Plate VIa), or a jacket with open sleeves (Plate VIc and d) and a small round hat with a tassel, like an old-fashioned smoking cap (cf. Plate XVID).

The Moslem women of Scutari wear :—

(a) A similar shirt, but with wide open sleeves, often elaborately embroidered and usually of fine muslin.
(b) Full Turkish trousers of striped or embroidered silk or gauze (Plate VIe).
(c) A short-waisted jelek, or a long-skirted coat without sleeves or, for older women, with bell-shaped sleeves.
(d) As head-dress, a cap decorated with coins or a thick yashmak.

The women of Zadrima, a town on the River Drin, wear :—

(a) A shirt of similar style to those of Scutari, but sometimes with a cross-over front like a Chinese jacket fastening on the wrong side.
(b) Full skirts of heavy material, accordion pleated.
(c) A jelek, usually ornamented in scarlet and yellow.
(d) An apron which may be of the heavy tapestry type or of muslin, embroidered.
(e) Long scarves with decorated ends for head-dresses.
(f) Knitted and embroidered leggings and sandals (" opanga ").

The men of Zadrima wear a jelek, either sleeveless or of the half-sleeve type (Plate VIc) over their shirt, Turkish trousers with elaborately hand-braided designs on the hips and outside of legs (Plate VIf), a leather belt for weapons and a round cap-like hat.

Another type of costume which is worn in many parts of old Macedonia is that of the Bulgar woman from Monastir (Bitolj), where the long shirt of heavy linen or calico (Plate IXA), heavily embroidered at the sleeves and hem, acts also as a skirt, and is girdled at the waist with rows of cord forming a sort of corset, which is decorated with silver ornaments. A handsome heavy tapestry apron worked in scarlet (Plate IXc), and a wide scarf (Plate IXB) with heavily embroidered ends complete the costume.

This type of garment, with its long front opening, is a very ancient form, and is similar to some of the early Egyptian garments*.

The women of the mountain tribes wear :—

(a) A shirt, sometimes with cloth sleeves decorated with coloured strips of felt, similar to the trimming on the skirt.
(b) A full skirt of heavy cloth with appliquéd patterns.
(c) A jelek or a jacket (" mitan ") (Plate VId) in which case the shirt does not have sleeves of cloth.

* L. E. Start : " Coptic Cloths." Bankfield Museum Notes, Ser. II. No. 4.

11:Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

291 286 531 The whole of this pattern work is braided in fine gold cord, and the usual half-buttons of gilt brass decorate the little added flaps on the front, just like the Zadrima example.

No. 1936-119. The last of the jelek in this group is another beautifully gold embroidered one given by Mrs. E. W. Hickson, which belongs to the magnificent gold braided giubba (No. 1936-118), described later.

It is made of an extremely fine black face cloth. The fronts are entirely covered by braiding in fine gold cord, four, six and many-petalled flowers growing out of sweeping curves fill most of the space, with leaves and smaller flowers in between. Most of the flower petals are slightly raised as in the presentation jelek (No. 1937-19).

The neck and front edges have broad bands formed of a series of gold plaited braids laid closely in rows in a similar manner to the other examples, and the plain back of the garment is also outlined and the seams emphasised by similar plaited braid and gold cord. This garment is particularly interesting as the worn-out [296] lining has been removed and the method of strengthening the cloth with parchment before working the braiding can be plainly seen.

When this garment is compared with its companion giubba it will be noted that a plain back was necessary as that of the giubba itself is heavily gold braided (Plate XIV).

CHAPTER XIV.

A. The Costume of a Roman Catholic Woman of Scutari.

291 292 531 In Albania, as elsewhere, native costume is rapidly disappearing, but when these specimens were collected between 1908 and 1914 it was almost universally worn, a different dress in different districts and for different religions; and the charming drawing by Miss Durham which forms the introduction to Section II (Plate V) illustrates the costume of a married Roman Catholic Scutarene. The scarlet outer cloak or "japangi" is worn over a sleeveless coat or "giubba", of which only the edge shows in the picture, and from whose pocket slot depends a large fancy silk handkerchief.

Under the flap of the japangi, which can be seen being held in position on the head by a cord, a lace veil is draped, partly concealing the face, and a fancy muslin, embroidered apron hangs down in front of the baggy trousered skirt (Plate VI e) with its stiff ankle bands, which in this Catholic woman's costume would be red, although otherwise similar to the gold braided ones belonging to a Moslem woman of Scutari which are figured on Plate XVIc.

An embroidered muslin shirt is worn under the trousered skirt, and girdled with a striped silk scarf, or a needleworked girdle with long ends (Plate XVIf). White knitted socks and Turkish shoes complete this out-of-door costume.

The details of the various items in the costume are discussed in the notes which follow, with the exception of the veil which is described in the chapter dealing with head-dresses.

11: Start E-4 (no date) 1939 EF1 Yugoslavia

Albania EG1
Serbs EF6

A
5
291
294
171

The two head scarves also depicted on Plate XV are good specimens of embroidery in metal thread, and have a strong affinity with Turkish work.

No. 1936-46. The scarf shown at "E" is from northern Albania, and is of cream coloured, gauze-like muslin, worked entirely in gold thread and gold plate. One of the motives has been enlarged at "g" in order to show how the two working materials have been used. The edge near the decorated ends is closely buttonholed with cream silk.

A
291
294
531
286

No. 1935-92. The other example, drawn at "F" on Plate XIV, is of much more skilled workmanship. The material is hand-woven silk with broad stripes of heavier silk weft, and the embroidered ends are worked in a pale gold thread with touches of vivid colours here and there. The two motives have a likeness to the familiar pine pattern of India and Persia, and are filled in solidly with gold basket-stitch separated by double lines of slanting stitches giving the effect of a plait. The two ends are beautifully finished off by a scalloped edge of needle-point worked in fine cream silk with the tiny scallops filled in with black.

A
[171]

The remaining five scarf head-dresses, which are worn with the worked ends hanging down the back, are all from Zadrima, a district near Scutari, on the banks of the river Drin. Two of them are for festival wear, and these both have their patterns worked mainly in gold thread, with outlines and some smaller motives in crimson, emerald and purple silk.

A
292
294
531
286

No. 1935-34. The handsomer of the two has a foundation of fine yellow cotton gauze, with weft stripes of different widths of white silk. It is hand-woven, and there are 36 warp ends and 60 weft picks to the inch in the plain parts of the cloth, which is 19 inches (48·2 cm.) wide and, including the scanty weft fringe at the ends, 4 feet 8 inches (1·4 m.) long.

The handsome border at either end is 11¾ inches (29·8 cm.) wide, including three, quarter-inch, gold thread weft stripes filling a space of 2 inches (5·1 cm.) on either side of the main pattern. The latter is divided by four narrow, multiple weft stripes of white, gold, red and green into a wide central border and two narrower ones.

The wider border consists of paired and single lozenges used alternately, their longer diagonals being horizontal, and in between them vertical zig-zag lines. All these are brocaded in by means of small free spools carrying three gold threads wound tape-wise. The gold lozenges are outlined with scarlet, purple and green floss silk, also worked in by means of free spools.

The narrower borders consist of single lozenges in gold, also outlined in colours, and with small, coloured silk devices between.

The effect of brocading each small motive by its individual spool produces a similar result to a darned-in pattern.

No. 1937-7. The other "festal" head-dress is similar in material although the cotton gauze ground is of a more greenish yellow, and its weft stripes are of cotton instead of silk. It is 20 inches (50·8 cm.) wide and 4 feet 4 inches (1·3 m.) in length, but the decorative borders at the ends are only 5 inches (12·7 cm.) wide, consisting of a wide central pattern and two narrower ones divided by multiple weft stripes.

[Text continues on p. 65]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

292
294
531
286

The narrow borders are brocaded with the six-armed cross or star which can be seen at " C " on Plate X. These are worked in series in yellow and red silk and gold thread.

The main central band has an hour-glass shaped motive consisting of one complete and two half lozenges, worked in gold thread, alternating with a single lozenge in coloured silk having a gold centre, and above and below it lines with right-angled triangles at each end worked in gold and red. The whole pattern is brocaded in with free spools just as in the previous example and, " . . . the woman who wove it and several other head-dresses had a husband, born crippled, who begged in the streets of Scutari. They lived in a miserable one-roomed hovel, a large part of which was occupied by her loom, by means of which she supported herself, her husband and as many of her children as survived. (An addition came every year). The family slept in a heap on the ground by the loom on which she worked these gorgeous patterns. You bargained for the price, paid for so much gold thread and silk, and left choice of design and colour to her. She had no patterns and did it all out of her head. The gold thread came from Austria but the silk was locally spun ". (M.E.D.).

No. 1937-9. This head scarf is one of the handsome old ones with weft stripes and brocaded borders worked in red, yellow and green wool. It is very similar in design and lay-out to the one figured at " C " on Plate X, except that in addition to the decorated ends there is also a band of decoration in the middle, and in place of the cross-like motive at " b " there is a conventional four-petalled flower.

291
294
531
286

The material is a native-woven cotton cloth 18 inches wide, in natural colour, with brown weft stripes of varying width in the plain section on either side of the middle. The widest of these brown stripes has a simple spot motive worked mainly in red.

The scarf which is just over four feet long has a fringe of red and yellow tassels at either end, and its general effect is very handsome.

No. 1936-61. The eighteen inch wide cotton cloth used for this head-dress has a central portion of plain tabby weave of a rather muslin-like texture, and five ornamental borders totalling 11 inches wide at either end of its length of 5 feet 3 inches (1·6 m.). Their ends are unusual in that the four borders of brocaded pattern, on which the motives are mostly similar to those of the other Zadrima head scarves, are worked on a weft stripe of yellow as background.

The central border of the five, which with these intervening coloured weft stripes forms the ornamental end, is differently produced. The motives are the usual double lozenge and hour-glass arrangement, worked respectively in white cotton and green wool on a background of red, with smaller lozenges of gold thread and yellow wool to fill in the spaces, but the whole pattern had been tapestry-woven and not brocaded.

This method is also employed in the decoration of some of the hand towels and, although the process is exactly the same as that employed for the heavy aprons described in Section I, when carried out in very much finer threads the effect is very different.